

**The Analysis on the Potential Development and Employment Opportunities
from the Sub-Sector of Creative Economy in Indonesia**

Journal

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Abstract

The development of population will come hand in hand with the need of workforce requirements. This may cause serious problem if the increased population is not in line with job vacancy. Creative economy as the part of economy which focuses in creating products and service through creativity and intellectual may be the solution of the impending problem on job provision. Therefore, it is important to see whether creative economy can provide the solution.

This study uses quantitative method to see the relationship of economic growth and work vacancy. To analyze the relationship elasticity model is employed by comparing the ratio of employment growth and national revenue. Based on the elasticity analysis results, the score of the sectors are low or under 1 point. The largest result are gained by research and development 0,38%. Although the elasticity scores of the fashion 0,12%, culinary 0,02% and craft 0,25% are low, in reality, these three sub sector have successfully generated large number of employment which make them featured sectors to alleviate unemployment in Indonesia.

Keyword : Creative Economy, Unemployment, Elasticity

A. INTRODUCTION

The BPS has released a report stating that the government of Indonesia absorbed 110.801.648 into employment. This was a 0.01% of decrease since 110.808.154 people were absorbed in 2012. From ten economic sectors in Indonesia, three sectors failed to increase the absorption. The sectors were farming, animal husbandry, forestry, and fishery; transportation and communication; and trade, hotel, and restaurants. The other seven sectors succeeded to improve. However, in aggregate, the statistic showed that a decrease of workforce was evident.

Indonesia has recently identified the importance of creative economy, which focuses on the creation of goods and services through skill, talent, and creativity as an intellectual property. It is the hope for the Indonesian economy to raise, compete, and obtain the advantage in the global economy. Creative economy is a concept development based on creativity potential to increase the growth of economy.

According to President Susilo Bambang Yudhoyono in 2007, “the fourth-wave economy is the continuation of the third wave oriented on creativity, culture, cultural heritage, and environment.” Previously, Toffler (in Nenny, 2008), in his book, *Future Shock* (1970), stated, “The civilization of human consists of three waves. The first wave is Agriculture, the second wave is industry, and the third wave is information. The shift from agricultural era to industry, which was followed by information era with many inventions in information technology and economic globalization, has brought the new civilization for human.

Indonesian Statistical Center (BPS) released a report in February 2014 showing an increase in the number of workforce, hired workforce, as well as a decrease of unemployment rate. The number of workforce has increased 5.2 million since August 2013, after an increase of 1.7 million since February 2013. Hired workforce in February 2014 has increased for 5.4 million since August 2013, or 1.7 million more than in February 2013. Unemployment rate have a slight decrease in February 2014 (260 thousand) compared to the condition in August 2013, or 50 thousand less compared to the condition in February 2013.

Indonesian Ministry of Trade, in 2008, registered 15 sub-sectors included in creative industry. They are advertising, architecture, fine and applied art, handicraft, design, mode, film, video and photography, interactive games, music, show art, printing and publishing, information technology, television and radio, research and development, and culinary. Creative economy is the usage of renewable and unlimited resource, such as idea, talent, and creativity. The economic value of goods and services in creative era is not only determined by the more industrial raw material. It is determined by the usage of creativity and innovation incorporating technological development. Industry will not be able to compete in global market by relying on the price and the quality of product only. Instead, it must rely on innovation, creativity, and imagination.

Simanjuntak (2008) stated that the concept of elasticity could be used to estimate the need of workforce in a certain period, either for each sub-sector or for the entire economy. The elasticity of working opportunity is the ratio between the growth rate of workers in a certain sector and the rate of economic growth at the same sector. Creative economy is an alternative to support economic growth, job opportunity creation, and reduction of poverty rate in Indonesia. Therefore, creative economy can answer the challenge of unemployment in Indonesia (Ministry of Trade, 2008).

The government actively supports the development of the said creative industry. In November 2013, with the support from 14 ministries, 2 government agencies, and the government of Jakarta, the government held the Indonesian Creative Product Fair with the theme of Indonesia Creative Power. At the occasion, the minister of tourism and creative economy launched *indonesiakreatif.net*, which becomes the information center for any creative economy activity. This fair is held every following year.

B. LITERATURE REVIEW

Workforce

According to Simanjuntak (1998), workforce includes people who have been, or is, working, people who are trying to find a job, and people who are finishing their education, and non-working wives. In other words, workforce is job seeker, students, and wives who are not working but they are physically able to work. Mulyadi (2003) stated that workforce is people in working age (15-64 years old) or the number of people in a country capable to produce goods and services whenever the need of their participations arise and whenever they want to participate in the activities.

Unemployment

Unemployment is the number of workforce in economy that actively seeks for job but has not found any (Sukirno, 2004:20). According to the BPS, unemployment is the term for people who are not working at all, who are trying to find a job, or working less than two days a week. Based on the definition, three types of employment are: open unemployment, disguised unemployment, underemployment.

According to Sukirno (2000), based on the cause, unemployment can be divided into ; Frictional Unemployment, Cyclical Unemployment, Structural Unemployment, Seasonal Unemployment and Technological unemployment. According to Rahardja & Manurung (2004), the concept of labor force can be grouped into ; Employed, underemployed, unemployed. The impacts of unemployment for the economy such as the unemployment makes the society fail to maximize the welfare it probably obtains. Unemployment makes the tax revenue low. Unemployment caused by the low level of economic activity will eventually makes the income of the government lower. Unemployment reduces economic growth. It causes two adverse effects for private sector. The Impact of Unemployment for individuals and society such as loss of occupation and income. In developed countries, unemployed people receive financial aid from unemployment insurance. Unemployment will cause the loss of skill. Skill in doing job can be maintained if the skill is used continuously. Long-term unemployment will drop the working skill. Unemployment will cause political and social instability. Low economic activity and high unemployment rate will cause dissatisfaction of citizens toward the government. Crime, such as theft and robbery, will increase.

The Definition of Creative Economy

Creative economy is an economic activity relying on creative thought to create something new, different, valuable and salable. UNCTAD in Creative Economy Report (2008: 3) stated: *“Creativity in this context refers to the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creation, observable in the way it contributes to entrepreneurship, fosters innovation, enchases productivity and promotes economic growth.*

John Howkins wrote a book entitled “Creative Economy, How People Make Money from Ideas”. He defined creative economy as an economic activity in which the input and the output is idea. In a short sentence, the essence of creativity is idea. Only using his idea, a creative person can get a relatively high income. What is meant by idea here is the original work protected by intellectual property right.

The Definition of Creative Industry

According to Indonesian Ministry of Trade, creative industry is the industry that comes from the usage of creativity, skill, and talent of individuals to create welfare and occupation by producing and employing the said individual workmanship. According to Simatupang (2007), Creative industry is the industry that relies on talent, skill, and creativity, which are the basic elements of individuals. The main components of creative industry are creativity, skill, and talent potential to improve the welfare through the provision of intellectual creation. The tight relationship, support, and collaboration of the three actors (intellectuals, business and government) supported by foundation and pillars of creative industry, will create a strong and sustainable creative industry. Indonesian Ministry of Trade, in 2008, registered 15 sub-sectors included in creative industry. They are advertising, architecture, fine and applied art, handicraft, design, mode, film, video and photography, interactive games, music, show art, printing and publishing, information technology, television and radio, research and development, and culinary. The benefits of creative economy are that it is able to reinforce and enrich the national identity of Indonesia because it combines ideas, art, technology-based innovation, and culture that grow among local communities. Through the support of creative economy, our nation will get benefit, such as people-friendly economic growth, effective utilization of natural resources, and the strengthening on cultural identity that will reinforce and enrich the national identity of our nation. Sectors of the creative economy have a significant role in encouraging job creation and improving the welfare of the community, improving the usage of appropriate technology, and products that are based on pro-green economy that can preserve the nation's cultural heritage and creativity (Ministry of Trade of Indonesia).

Relationship Theory between Goods Market and Input Market

Demand for an input depends on that input's marginal revenue product and its unit cost, or price. The price of labor, for example, is the wage determined in the labor market. figure 2.4 (a); Figure 2.4 (b) shows a single firm that employs workers. This firm, incidentally, does not represent just the firm in a single industry. Because firms in many different industries demand labor, the representative firm in figure 2.4 (b) represent any firm in any industry that uses labor.

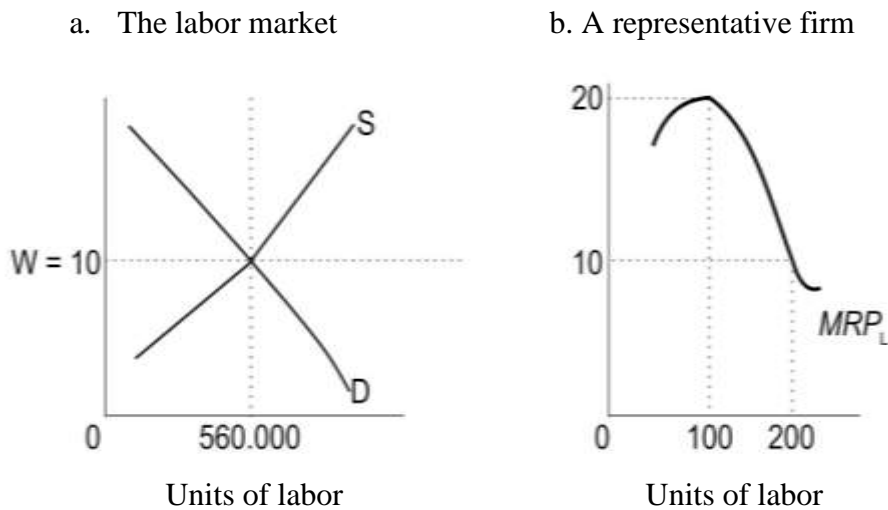


Figure 2.4 Marginal Revenue Product and Factor Demand for a Firm Using One Variable Input (Labor)

Source : Case and Fair (2006)

A competitive firm using only one variable factor of production will use that factor as long as its marginal revenue product exceeds its unit cost. A perfectly competitive firm will hire labor as long as MRP_L is greater than the going wage, W^* . The hypothetical firm will demand 210 units of labor. The firm faces a market wage rate of \$10. We can think of this as the marginal cost of labor. Given a wage of \$10, how much labor would the firm demand? You might think that the firm would hire 100 units, the point at which the difference between marginal revenue product and wage rate is greatest. However, the firm is interested in maximizing total profit, not marginal profit. Hiring the 101st unit of labor generates \$20 in revenue at a cost of only \$10. Because MRP_L is greater than the cost of the input required to produce it, hiring 1 more unit of labor adds to profit. This will continue to be true as long as MRP_L remains above \$10, which is all the way to 210 units. At the point, the wage rate is equal to the marginal revenue product of labor. Or $W^* = MRP_L = 10$

The firm will not demand labor beyond 210 units because the cost of hiring the 211th unit of labor would be greater than the value of what that unit produces. (Recall that the fourth sandwich maker, requiring a wage of \$4 per hour, can produce only an extra \$2.50 an hour in sandwiches). Thus, the curve in Figure 2.4 (b) tells us how much labor a firm that uses only one variable factor of production will hire at each potential market wage rate. If the market wage falls, the quantity of labor demanded will rise. If the market wage rises, the quantity of labor demanded will fall. In fact, the description of a demand curve. Therefore we can now say that when a firm uses only one variable factor of production, the firm's marginal revenue product curve is the firm's demand curve for that factor in the short run.

Elasticity of Employment Opportunity

Employment opportunity is people who are working and absorbed in various sectors (Simanjuntak, 2001). The growth of population will cause an increase in workforce. Ideally, employment opportunity will also increase along with the increase of labor force. However, the growth of employment opportunity is frequently not equivalent with the growth of labor force. Therefore, the development of economy, especially development in industry, is essential in opening employment opportunity, so it will meet the growth of labor force that eventually will reduce unemployment. This is relevant to the opinion of Schumpeter (in Sukirno, 2007) that the growth of economy is mainly created by the initiative of entrepreneurs, the group in the society that organizes and combines production factors to produce goods needed by the society.

According to Simanjuntak (2001), elasticity of employment opportunity is the comparison between the growth rate of labor in a particular sector and the growth rate of production in the particular sector. The said elasticity can be stated for the entire economy or for each sector or sub-sector. The concept of elasticity could be used to estimate the need of labor for a certain period, either for each sector or for the entire economy. It can also be used to arrange a developmental policy simulation for employment by choosing several alternatives of growth rate from each sector, so the created employment opportunity can be calculated. Then, development policy that is the most appropriate with the condition of labor market can be determined.

C. RESEARCH METHOD

The research design of this research is descriptive quantitative. The source of the data is secondary data. Secondary data is obtained from the sources that do not come directly from the research object, or the data that come from other sources relating to the research. The data of this research was obtained from concerned institution. Total population of the creative economy as much as 15 sub sectors and sub-sectors all used as a sample.

Elasticity of employment opportunity is the comparison between the growth rate of labor in a particular sector and the growth rate of production in the particular sector. The said elasticity can be stated for the entire economy or for each sector or sub-sector. Therefore, the elasticity of employment opportunity can be formulated as the following:

$$E = \frac{\Delta AK / AK}{\Delta Y / Y}$$

$$E = \frac{\Delta AK_i / AK_i}{\Delta Y_i / Y_i}$$

Where

E = elasticity

$\Delta AK / AK$ = the growth rate of labor

$\Delta Y / Y$ = the growth rate of economy

i = sub-sector of creative industry

The criteria and the sensitivity of employment opportunity in its relationship with the ability in absorbing labor can be explained in the following criteria:

- a. $E = 1$, (unitary elastic), the ability of economic sectors to absorb labor. If the sum of GVA increases for 1%, the number of labor that can be absorbed will increase for 1%. On the contrary, if the sum of GVA decreases for 1%, the number of labor that can be absorbed will decrease for 1%.
- b. $E > 1$, (elastic), the ability of economic sectors to absorb labor. If the sum of GVA increases for 1%, the number of labor that can be absorbed will increase for less than 1%. On the contrary, if the sum of GVA decreases for 1%, the number of labor that can be absorbed will decrease for more than 1%.
- c. $E < 1$, (inelastic), the ability of economic sectors to absorb labor. If the sum of GVA increases for 1%, the number of labor that can be absorbed will increase for less than 1%. On the contrary, if the sum of GVA decreases for 1%, the number of labor that can be absorbed will decrease for less than 1%.

D. ANALYSIS RESULT

There are three sub sector contributing to Indonesia creative economy that are culinary 33%, fashion 27%, and craft 15%. Therefore, these three sub sector have the biggest contribution among other sub sector totaling at 75%. Most of the creative economy activities are centered on these three sub sector. The statistical bureau stated that creative economy comprises 15 sub sectors and generate considerable contribution to the value-added gross. In this respect, the culinary sub sector is in the first contributor ranking from the 15 sub sectors with 208.632,75 billion rupiah. The second rank is fashion contributing 181.570, 3 billion rupiah. The third place is handcraft sub sector generating 92.650,9 billion rupiah for the national value-added gross. These three sectors contribution is far from the other 13 sub sectors. The disparity condition has been stagnant from 2010 to 2013 as being presented in the following description of the value-added gross achievement in Indonesia from 2010 to 2013 including creative economy the 15 sub sectors. From 15 sub sectors of creative economy, it can be observed that there are three featured sub sectors contributing the largest amount of employment provision compared to the other 12 sub sectors. These three sub sectors are mode or fashion with 3.838.756

employment, culinary sub sector with 3.736.968 employment, handcraft sub sector with 3.109.047 employment. From the total employment provision of the 15 sub sector with 11.872.428 on creative economy sector, the three largest sectors score 32,33%, 31,48%, and 26,19% consecutively. From the data, it can be concluded that the three featured sub sector are able to provide large amount of employment for Indonesian.

Employment Opportunity Elasticity of Economy Creative.

Simanjuntak (1998) stated that the concept of elasticity can be used to predict the needs of employment on a period both on each of the sub sector and as a whole. Employment opportunity elasticity is the comparison between the rise on the number of workforce and economic development of the sector.

Table 4.3
The Data of Employment Opportunity Elasticity of Economy Creative in Indonesia a period of the year 2010-2013

Sub Sector	$\Delta AK/AK$	$\Delta Y/Y$	Elasticity
Research and Development	10,99%	29,30%	0,38%
Music	10,56%	31,83%	0,33%
Advertising	15,63%	48,11%	0,32%
Architecture	11,50%	39,45%	0,29%
Showbiz	10,07%	37,72%	0,27%
Craft	6,86%	26,99%	0,25%
Video, Film and Photography	11,97%	50,36%	0,24%
Interactive games	6,62%	39,93%	0,17%
Design	4,59%	27,88%	0,16%
Computer and software services	5,83%	45,39%	0,13%
Fashion	4,88%	42,05%	0,12%
Publishing and Printing	3,13%	29,36%	0,11%
Television and Radio Broadcast	4,07%	53,07%	0,08%
Art market	2,09%	45,86%	0,05%
Culinary	0,78%	34,56%	0,02%

Regarding the growth of labor, the largest rise is advertising with 15,63% and the lowest is culinary with 0,78%. From the growth rate of economy the largest rise is television and radio broadcast with 53,07% and the lowest is craft with 26,99%. The elasticity of the sub sector in creative economy has a low employment opportunity elasticity or it is considered inelastic with elasticity score < 1 (less than 1). However, among the creative economy sub sectors, research and development sub sector has the highest elasticity score with 0,38% and the lowest is Culinary with 0,02%.

Creative economy has been seriously developed since 2006, as indicated by the Design Power program created by the Indonesian trade ministry. This program was expected to increase the Indonesian product competitiveness in domestic and international market as the export potential. Furthermore, to seriously develop the creative economy, the president also specifically created Tourism and Creative Economy department and appointed Mari Elka Pangestu as its minister. She is the figure who has successfully developed economy creative in Indonesia. The result of these serious move have been increasingly felt in 2012. Based on the research results above, it can be observed that 3 from 15 industry creative sectors has successfully provided large number employment. These three sectors is fashion, culinary, and craft. The detail description of each sector is as follow:

Fashion sub sector has experienced the increasing number of demand on clothes annually. The development of fashion demand always increases in line with the number of citizen and becomes the challenge for the fashion industry to fulfill it by increasing the production rate. The fashion sector rapidly develops in the last few decades. This development is triggered by the local designer potential. The important perpetrator of fashion industry in Indonesia is APPMI (Indonesian young mode entrepreneur association) which consist of young designer and business person of fashion in Indonesia. This association has fashion show as their annual program called fashion Tendance held since 1993. The Industrial Ministry also keep pushing the development of the fashion industry especially Moslem fashion which reflected on the Indonesia Islamic Fashion fair show held by the ministry. It is expected that through this event, Indonesia may become the center of Islamic Fashion in the world. Furthermore, through this event, Indonesian fashion artist are also expected to develop their creativity and productivity which may affect the creative industry in Indonesia. The government also working with small medium enterprises to be able to involves as many as Indonesian entrepreneurs working in this field.

Similar to fashion sector, culinary sector is also related to human basic consumption. Currently, Indonesia culinary sector is flourishing and develops rapidly. The trend on of back to traditional food has triggered the popularity of Indonesian culinary food. The rich of Indonesian food comes from the 33 provinces varying from food and beverages. Furthermore, this sector also contributes on the employment provision for the citizen (news.metrotvnews.com, 4 April 2015). Promoting the culinary richness, there are festivals held by the stakeholders to introduce and preserve the culinary treasure. Among the festivals are Festival Jajanan Bango, which

has been held since 2005, and Jakarta Fashion & Food Festival to preserve the Indonesian culinary.

The craft industry also contribute creative industry in Indonesia. The craft industry spread several areas such as: Yogyakarta, Central Java, Bali and Jakarta. Craft sub sector in Solo city has gained its share in international market, especially in Europe. As reflected in the inauguration of International Furniture and Craft Fair Indonesia (IFFINA) 2008 in Jakarta International (JI) Expo. There were eight UKM (small – medium enterprises) from Solo participating in this occasion and sold out their products to European buyers. Currently, the middle-east countries trading potency is also being developed. The craft products from Solo includes blangkon, keris, etc. By the full support of the government, the craft industry may achieved its golden era. For example, according to AMLRI, the furniture industry is expected to grow its revenue to 5 billion dollar in the 5 years. The trading ministry also targeted to boost the furniture export and grow up to 300% in the next 5 years (www.amkri.org).

Creative industries development strategy lies in support of the rules and basic regulation and capital (financial support). In this case the government should make regulations that are able to accommodate the interests of the development of creative industries based on local culture. In formulating the legislation related to the creative industries, the government should be able to accommodate a variety of input from various community groups, economic and cultural observer. In cultural development, the government must be able to develop all the potential of the local culture in order to grow and develop in a balanced way that will create harmonization of local culture to sustain the development of the national culture. The government also plays a role as a facilitator in providing the capital, in the form of funds, infrastructure, quality human resource development and the establishment of solid network between creative industries, technology practitioners and businesses, as well as providing information and technology needs. This is because creativity and technology is a process that must always side by side. Another thing behind the role of government above that of the creative industries is demanded to keep up with technology. Especially in the Internet era now, many spawned new media to be used as a means of expression for art and the communications media and internet-based information. In connection with the government's role as a provider of the information technology is that the government needs to provide a public facility that is easily accessible so it can be used as a platform to be creative and distribution of expression of individuals and groups of people at once can be a vehicle for the promotion of culture and the strengthening of regional identity.

The government must be supported by the guarantee of legal protection and Intellectual Property Rights of indutstry creative design to commercialize minimum piracy of copyrighted works, the use of unlicensed software by elements inside and outside the country. It is also no less important is the awareness of individuals to appreciate the copyrighted works of creative industries in Indonesia. An appreciation is a major motivation in the preservation and development of local cultures as a

source of national creative industry development. According to president Joko Widodo also in response to serious piracy problems in the creative industries in Indonesia. He stated that the loss of the creative industry (both in the field of music, as well as other works) in one year could reach five billion. According to him, should government regulations governing the Intellectual Property Rights over emphasized. In addition, the need to sensitize the people of Indonesia to appreciate the various works of the creative industries by not doing piracy.

According to Article 1 point (8) of Law No. 19 of 2002 on Copyright, the computer program is a set of instructions that is embodied in the form of the language, codes, schemes or other forms or when combined with media that can be read by computers will be able to make a computer work to perform specific functions or to achieve specific results, including the preparation in designing these instructions.

E. Conclusion and Suggestion

Conclusion

1. There are three sub sector contributing to Indonesia creative economy that are culinary 33%, mode (fashion) 27%, and craft 15%. Therefore, these three sub sector have the biggest contribution among other sub sector totaling at 75%. Most of the creative economy activities are centered on these three sub sector.
2. Regarding the added-value gross (AVG), there has been increase during the observed period that is from 472.999,2 billion rupiah in 2010 to 641.815,5 billion rupiah in 2013. The largest rise is on culinary sub sector with 208.632,8 2010 and the lowest is art products with 2.001,3 billion rupiah.
3. In total, the employment opportunity generated from the creative economy in 2010 is 11.493.875 and increases into 11.872.428 in 2013. The largest rise is on fashion sub sector with 3.838.756 and the lowest is art products with 15.269.
4. From all of the sub sector in creative economy has a low employment opportunity elasticity or it is considered inelastic with elasticity score < 1 (less than 1). However, among the creative economy sub sectors, research and development sub sector has the highest elasticity score with 0,38%. Although the elasticity scores of the fashion 0,12%, culinary 0,02% and craft 0,25% are low, in reality, these three sub sector have successfully generated large number of employment which make them featured sectors to alleviate unemployment in Indonesia.
5. The government will protect all the work of businesses in the creative economy by applicable law. According to Article 1 point (8) of Law No. 19 of 2002 on Copyright, the computer program is a set of instructions that is embodied in the form of the language, codes, schemes or other forms or when combined with media that can be read by computers will be able to make a computer work to perform specific functions or to achieve specific results, including the preparation in designing these instructions.

Suggestion

1. Decreasing the number of unemployment through creative economy, the government needs to focus more on several sub sectors which are able to generate employment opportunity such as culinary, mode, and art. In 2013 these three sub sector are able to provide the largest working opportunity in the creative economy.
2. As a facilitator, the government should provide the supply of capital, in the form of funds, infrastructure, human resource development quality (character and creative) and the establishment of a network (network) solid between the creative economy, technology practitioners and businesses, as well as providing information needs and technology.
3. The role of banks needs to be improved for the development of creative economy in Indonesia through financial assistance Banking and the businesses continue to increase their market share creative economy products in the international market with the trend prevailing in these countries.
4. The Indonesia government is expected to increase the quality of its human resources through trainings to the culinary, mode, and craft sub sector to maximize in generating employment opportunities.

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